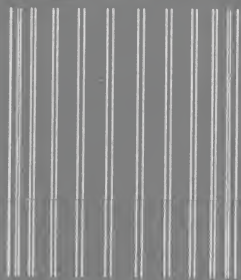




COLUMBIA LIBRARY COLUMNS



CONTRIBUTORS TO THE ISSUE

BERNARD R. CRYSTAL is Reference Librarian in the Columbia Libraries' Special Collections Division.

ESTELLE JUSSIM is Assistant Professor of Library Science at Simmons College.

ELIZABETH LINDQUIST-COCK is Associate Professor in the Department of Art at the University of Rhode Island.

KENNETH A. LOHF is Librarian for Rare Books and Manuscripts in the Special Collections Division of the Columbia Libraries.

* * *

Articles printed in COLUMBIA LIBRARY COLUMNS are selectively indexed in LIBRARY LITERATURE.

* * *

Articles printed in COLUMBIA LIBRARY COLUMNS between 1951 and May, 1971, have been fully listed in the 20-Year Index. The latter may be purchased from the Friends of the Columbia Libraries.

Columbia Library Columns

VOLUME XXII

MAY, 1973

NUMBER 3

CONTENTS

How Americans First Saw the West	ELIZABETH LINDQUIST-COCK	3
Photography and the Nineteenth Century Book	ESTELLE JUSSIM	14
"If the Good Lord and My Creditors Spare Me"	BERNARD R. CRYSTAL	24
Our Growing Collections	KENNETH A. LOHF	37
Activities of the Friends		48

Published by THE FRIENDS OF THE COLUMBIA LIBRARIES,
Butler Library, Columbia University, New York, New York 10027.

Three issues a year, two dollars each.



WILLIAM HENRY JACKSON

One of the West's greatest photographers beside his tent
and equipment at Echo Canyon, Utah, in 1869.



COLUMBIA LIBRARY COLUMNS



How Americans First Saw the West

ELIZABETH LINDQUIST-COCK

I N 1839, when Louis Daguerre astonished the world with his announcement of his photographic discoveries, the American frontier was no more than 100 miles to the west of the Mississippi River. Generally, the “West” in the imagination of the American public was an alternating vision of heaven and hell: on the one hand, fertile valleys and plentiful waters; on the other, barren wildernesses where brigands and marauding Indians brought constant terror to the agricultural frontier. Beyond lay even greater mysteries in the mountains and deserts, uncharted and unimaginable. The occasional painter exhibiting scenes of Indian life back East or the lecturer touring with his “mile-long panorama” of the now-safe Mississippi River did little to dispel the mysteries for the vast majority of Americans. For compelling political and economic reasons, not least to fulfill that manifest destiny which Alexander von Humboldt and William Gilpin had envisioned, colonizing had to be encouraged, solicited, or bribed. The discoveries of the gold of California and the Yukon made it mandatory that Americans have a clear picture of the intervening territories. There was going to have to be a railroad or two, and it was largely through the impetus of railroad explorations supported by the Federal Government that the American public came to know the look of the West.

As early as 1842, reconnaissance expeditions of topographical

engineers, scientists, and artists—when these could be persuaded—were organized to record the terrain westward primarily to secure the lands against possible war with either England or Mexico. One of the earliest of these survey parties was led out by John G. Frémont, son-in-law of the expansionist Senator Thomas Hart Benton. Frémont, a real glory-rider, audaciously hauled along a new-fangled daguerreotype apparatus which he intended to manipulate himself. Unfortunately, as his cartographer, Charles Preuss noted in his diary for August, 1842, “Old boy, you don’t understand the thing.” Having spoiled numerous plates and bringing home nothing but blanks for his pains, Frémont temporarily abandoned the wonder machine, at least until 1853, when, on reading Humboldt’s *Cosmos* and being fired anew by that explorer’s urgings concerning the need for photographing the new vistas of new continents, he hired S. N. Carvalho, a professional daguerreotypist, to accompany him on his last western tour. Carvalho’s plates, produced after herculean travails in the mountains, were supposed to be copied by Matthew Brady’s studios into paper photographs for mounting into the 1856 edition of Frémont’s *Memoirs*, but fire destroyed this hope. All that appeared in that publication were some lithographs which the artist, James Hamilton, had copied from Carvalho.

James Hamilton was one of a long procession of artists who were subsequently employed by publishers to transform photography into publishable media, all of them called into the burgeoning communications industry by the extraordinary development of the popular press in the mid-century: *Harper’s* in 1850; *Putnam’s* in 1853; *Frank Leslie’s Illustrated Newspaper*, 1855; *Atlantic*, 1857; *Appleton’s Journal*, 1869; *Scribner’s*, 1870. While lithographs or paper photographs were employed by mounting or inserting into books, nothing could compete with wood-engraving for its cheapness and its effectiveness on newsprint paper. The usual method was to transfer an artist’s sketch from nature or from a photograph onto a wood block, which would then be cut

by one or more engravers. By 1855, a method was invented whereby a photograph could be printed directly on a wood block, thereby supposedly eliminating the artist from the technical aspects of the transfer.

The Civil War effectively stopped progress toward solution of these and other technical difficulties, much as it certainly stopped the course of our westward expansion. However, as soon as Reconstruction was under way, the impetus westward began anew, and the decade of the 1870's saw the greatest period of the government surveys and railroad propaganda.

Because of difficulties they still encountered with photographic enlargement and reduction, artists continued to be employed to copy or embellish whatever photographs came out of the West, and often to illustrate what had either been hastily sketched or described only in words. To give the reader some idea of the often ludicrous monstrosities which came out of the latter practice, we can compare "The Devil's Slide, Montana" as depicted in N. P. Langford's article, "The Wonders of the Yellowstone," in the May 1871 issue of *Scribner's Monthly*, with a photograph taken by A. J. Russell in 1870. This Langford article, a response to the tremendous public demand for information and the paucity of genuine material with which to supply it, led to the involvement of one of American's most notable painters, Thomas Moran, in the art of landscape reportage.

On his expedition with General Washburn into the then relatively unknown Yellowstone, Langford had engaged neither artist nor photographer. The "picture" of the Devil's Slide which appeared in *Scribner's* was later admitted to be based on nothing more than a rough sketch by a member of the accompanying military escort. *Scribner's* asked Moran to "do something more professional" with the rest of the illustrations. Although he was not responsible for "The Devil's Slide," Moran's other wood-engravings for the Langford article were also heavily criticized for their lack of authenticity.

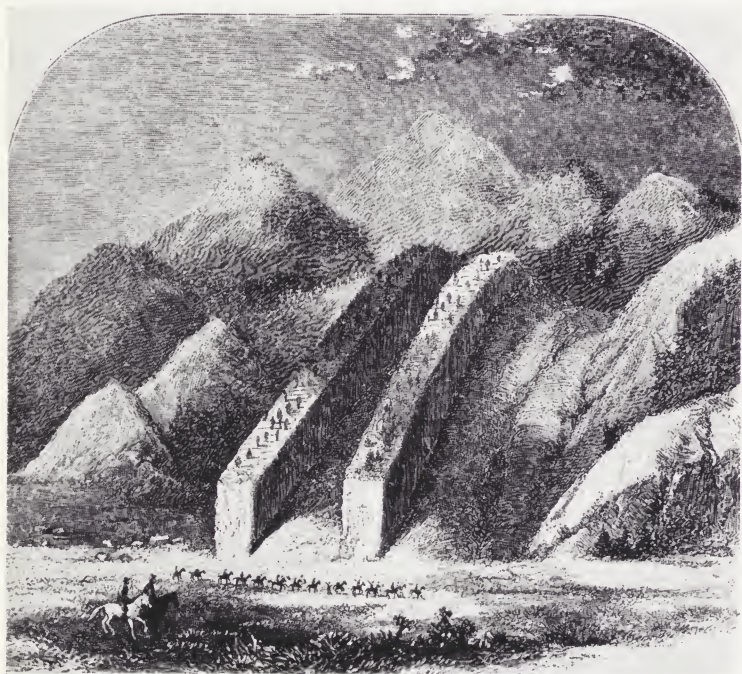
This flaw apparently did not diminish the public's appreciation of Moran's dramatic talents, for the curious upshot of his curious pictures was that he was asked by F. V. Hayden, then Director of the U.S. Geographical and Geological Survey, to join his expedi-



A. J. Russell's photograph of "The Devil's Slide," a rock formation in Weber Canyon, Montana.

tion for 1872. There Moran met William Jackson, one of the West's greatest photographers, and he never lacked for authentic material again.

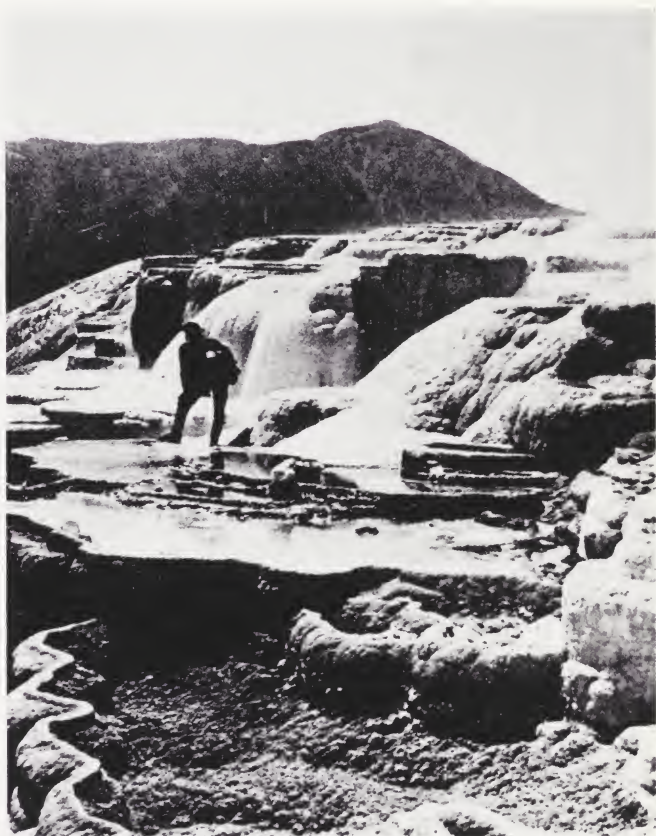
Almost immediately, in February of 1872, *Scribner's* could publish Hayden's article, "The Wonders of the West, More About the Yellowstone," illustrated by 11 wood-engravings drawn by Moran from Jackson photographs, either traced or on the block,



Wood-engraving of "The Devil's Slide" from *Scribner's Monthly*.

and cut by two well-known engravers, Lauderback and Jungling. Moran's role was to redraw the photographs slightly to fit editorial needs, to add cloud effects if none there were, to heighten contrast or provide drama if the photograph seemed dull. An interesting reversal took place in his wood-engraving for what *Scribner's* salaciously described as "Bathing Pools, Diana's Bath," but which was simply the first photograph ever made of the Mammoth Hot Springs. Moran himself was actually bending over to

examine the delicate tints of crystals when Jackson took this picture. In his or the engraver's haste, someone forgot to reverse the glass plate before transferring it to the block, with the result we see here.



Photograph by Jackson in 1871 of Thomas Moran
examining Mammoth Hot Springs.

In the *Scribner's* article—which started a public row between Hayden and Langford as to the priority of discovery—Hayden requested Congress to pass a law at once setting aside the Yellow-

stone region as a great public park for all time. He, Jackson, and Moran, were all instrumental in causing this event to happen, as the Senators and Congressmen were easily convinced by having gilt-edged giant folios of Jackson's photographs placed in their



Wood-engraving by Moran, "Bathing Pools, Diana's Bath,"
from *Scribner's Monthly*.

hands just as they were about to consider the bill. Moran's sketches also appeared in the Hayden reports to Congress, and many Jackson photographs were transmitted through lithography in those reports.

Moran's next graphic assignment was to depend almost entirely upon Jackson. Having completed tracks to the Pacific, the railway corporations wanted to increase passenger traffic by demonstrating how many panoramic vistas could be enjoyed throughout the West. They encouraged Appleton's to publish a mammoth

two-volume work, *Picturesque America*, with Moran, of course, a “must” to illustrate four articles. But the deadlines for publication between 1872 and 1874 were so tight that Moran had scant time to do more than sketch the scenery from the window of a



Photograph by Jackson in 1873 of Pike's Peak framed in the gateway to the Garden of the Gods.

comfortable Union Pacific Railroad car. O. B. Bunce, the real editor of *Picturesque America* (William Cullen Bryant had merely lent his name to the enterprise) arranged the use of Jackson's photographs for the more remote vistas. Ultimately, when Moran discovered that Jackson was nowhere credited in these articles, he expressed outrage—but he never hesitated to use either Jackson's or other photographer's plates.

Photographers like E. O. Beaman, Jack Hillers, James Fennimore, who accompanied Major John Wesley Powell on the many dangerous journeys he described in *Exploration of the Colorado River and Its Canyons*, (Smithsonian Institution, 1875), all supplied Thomas Moran with the content of his most famous pictures. Often, especially in his early career, he did them little justice. His so-called “Island Monument in Glen Canyon,” with

its romantic moon and brave men in small boats, turns out to be Beaman's photograph of Sentinel Rock, a tower very much on terra firma, as can be seen from a later explorer's pioneering use of that stereograph in F. Dellenbaugh's *A Canyon Voyage*.



Moran's wood-engraving of Pike's Peak from
Picturesque America (1874).

Moran did better with Jackson's "Pike's Peak from the Garden of the Gods," but we cannot fail to note how melodramatic the view has become: it is all towering heights and marvelous overhanging rocks. In truth, we all know how disappointing mountains often look in ordinary photographs, and how overwhelming they can seem in reality. Perhaps Moran's "truths" were closer to a metaphysical reality than to the plainer facts.

Nowhere is this attempt to heighten reality more visible than in Moran's creation from several Jackson photographs of "The Mountain of the Holy Cross." Jackson recorded how much he endured climbing up Notch Mountain for a glimpse of the elusive summit. He found perhaps the only vantage point from which to

photograph his deservedly-famous view of the summit of the Holy Cross. He also recorded many aspects along the arduous way up. Carefully selecting what he wanted from these, Moran put together a stupendous composite view—using a recognizable Jackson photograph of forest debris for the foreground and the famous summit photograph—both in an oil painting and in a wood-engraving “design” for *Picturesque America*. Moran’s painting was exhibited internationally, and inspired Henry Wadsworth Longfellow to write his sonnet, “The Cross of Snow.” Altogether, Moran probably spent about 30 minutes, at best, in the hazardous vicinity of the Holy Cross, and came away with a few sketches. Without Jackson, in other words, he would have failed both as a painter and as an illustrator. Yet Jackson was again nowhere credited for having served as his literal inspiration.

Moran’s touch seems inescapable in studying how the American public came to know the West. His daughter, Ruth Moran, later estimated that he had produced some 1,500 illustrations for books and magazines over the period 1853 to 1883. At least two-thirds of these were designs for wood-engravings. Of these, *Scribner’s* published 339; *Harper’s Monthly*, 41; *Picturesque America* 23. In addition, 29 of his wood engravings were part of the Hayden reports and 39 became part of the Powell and Dutton reports. It is true that he did, unlike other illustrators, travel out West, but it seems ironic that while the magazines carrying his illustrations received wide circulation throughout the reading public, the photographs on which they were so undeniably based languished in the government reports which were not extensively distributed even among scientists and the business community.

A notable exception to this lack of attention was the appearance of A. J. Russell’s photographs in F. V. Hayden’s *Sun Pictures of the Rocky Mountains* (New York, Julius Bien, 1870), which can be seen at Columbia University in Special Collections. These were mounted paper prints. Russell’s photograph of “Devil’s Slide” from the volume was illustrated earlier in the article.

Other photographers of the West also managed to reach the public without an artist's intervention. The most famous of these are Watkins, Muybridge, and Charles Bierstadt, all of whom supplied vast numbers not only of the small and popular paper stereographs but of impressively large plates, published in elephant folios, mounted on heavy board. Those on the Yo Semite, as it was known then, by Watkins and Muybridge, were exhibited at galleries like Goupil's in New York City, and Oliver Wendell Holmes commented delightedly in his various articles on stereoscopy in the *Atlantic* that excellent stereographs were now reaching the East by the thousands. Sadly, however, many of these were never collected by libraries, certainly not by the Library of Congress in any organized way, even though they had to be copyrighted later on, and most have probably disappeared forever. Much else of the considerable photographic record of Western America was undoubtedly destroyed by the Chicago Fire of 1871, as many western photographers had offices and archives there. Today, only scattered collections remain, in the National Archives and in George Eastman House in Rochester, New York, and in the hands of private owners, many of them unpublished.

Photography and the Nineteenth Century Book

ESTELLE JUSSIM

WHEN Sir Henry Fox Talbot, inventor of paper photography, laboriously published *The Pencil of Nature* in six parts between 1844 and 1846, he puffed it as "the first photographically-illustrated book." In a very special sense, this was true. Although *Excursions daguerriennes* (1841-42) had contained two photo-etchings and several plates copied lithographically after the Talbotype's rival process, and 1843 had witnessed Frederick Catherwood's remarkable daguerreotype-based illustrations in *Incidents in Yucatan*, Talbot's boast was justified. The miraculous *Pencil of Nature* was indeed the first major book of which multiple copies were illustrated by mounted or inserted positive photographic paper prints produced directly from paper negatives.

Well might Talbot insist that the portraits and architectural studies in his incunabulum of photography were "the sun pictures themselves, and not, as some persons have imagined, engravings in imitation." For this was the main advantage by which Talbot thought to garner victory over Daguerre, whose spectacular metal plates had to undergo a difficult conversion into one of the older graphic arts in order to be replicated for publishing purposes. Talbot was apparently convinced that his invention could replace all the other graphic processes, supplant the need for engravings, and generally transform the illustration of books.

Quite literally and abruptly—as Talbot saw it—with the appearance of *The Pencil of Nature*, the myriad graphic artists who had perfected the illusionistic marvels of mezzotint, aquatint, copper and steel engraving, lithography, and color woodcuts all stood in

precipitous danger of losing their livelihoods. What saved them momentarily was a combination of technical dilemmas.

What Talbot had not reckoned with, of course, was the simple fact that what he had created was nothing more or less than an-



Photograph by Sir Henry Fox Talbot, "The Ladder,"
from *The Pencil of Nature*.

other variety of *print*. A *print* is an individually-manufactured impression of a master plate on paper. For a book publisher to utilize a *print* as illustration, he could (a) mount it on his book page, as had been done with etchings and engravings; (b) sew it into the book, treating it as a transplant to be grafted onto the structure of the binding; or, (c) copy the print in another graphic medium which not only could be printed simultaneously with

metal type, but which could reproduce adequately on the text paper selected for a specific publication. Mounting prints, photographic or otherwise, represented considerable additional labor and expense, while the weight of any object mounted on an individual page was clearly a hazard to binding and paper. Yet, since there was in the middle of the 19th-century no convenient method whereby photographs could be transformed into type-compatible media, mounting was the only visible option open to enterprising publishers who recognized the commercial potential of photography in an age which demanded picturesque views, travel books, and other exotica which would not sell well without extensive illustration.

As Talbot's process was infernally slow, and his prints were already demonstrating a frightening propensity for fading into nothingness, it required the arrival of the true Gutenberg of the photographic book before such publishing ventures were feasible. With a new, rapid albumen paper which was thought to be of considerably greater permanency, a scientifically-operated factory which he established at Lille in 1851, and stringent mass production methods which permitted the manufacture of 5,000 paper positives daily, Louis Desiré Blanquart-Evrard achieved the revolution in publishing which Talbot had anticipated. It was Blanquart-Evrard who sent Maxime Du Camp, accompanied by Gustave Flaubert, on the first photographic tour of the Middle East to reach publication. Columbia University can indeed be proud to own a copy of this monumental first and most famous of French photographically-illustrated books, *Egypte, Nubie, Palestine et Syrie* (1852), for it was the precedent for the later accomplishments of travel photographers like Francis Frith.

Paper photography was also, at this time, superceding the stereoscopic applications of the daguerreotype. In 1851, the public frenzy over Sir David Brewster's invention, as it was displayed in the Crystal Palace, had started a rage for stereoscopic prints throughout Europe and America. Paper positives mounted on

cardboard could be inexpensively mass-produced for the delectation of the millions who gazed enraptured through the stereoscope at the three-dimensional wonders it created.

The dual images of the stereoscopic print may seem ill-suited



Sculpture frieze from the Temple of Denderah on the Nile north of Thebes, photographed by Maxime Du Camp for his *Egypte, Nubie, Palestine, et Syrie*. (Epstean Collection)

to accompany the flat printed page, yet in 1858 there appeared the first, and by no means the only, book of record which contained complete—that is, both views of—mounted paper stereoscopic prints. This gem, in the Phoenix Collection at Columbia, is *Teneriffe, an Astronomer's Experiment*, by Charles Piazzi Smyth, who courageously hauled the stereoscopic equipment 10,000 feet up the Peak of Teneriffe for scientific observations. Was the public expected to rip such fine double plates untimely from the pages of *Teneriffe* in order to view them in three-dimensional splendor? Not at all. Forethoughted and kindly, the pub-

lisher, Mr. Lowell Reeve, suggested that the reader obtain an example of his convenient new invention, the *Book Stereoscope*. It is known that several varieties of “book stereoscopes” were offered, many apparently like cardboard spectacles to be held at a certain distance from the nose. Anyone who discovers such items can be assured of making an unquestionably rare catch. In any event, publishers did not unilaterally adopt Lowell Reeve’s



Stereoscopic print of Sheepshanks telescope on Mount Guajara
from *Teneriffe*. (Phoenix bequest)

solution to the stereograph. The majority either copied a suitable half into wood engraving—a standard procedure for the newspapers which had no alternative—or mounted only a single view cut from the double and otherwise treated exactly as any other paper print.

Such “half-stereographs” were used impressively for Francis Frith’s photographic illustrations for Bonomi’s *Egypt, Nubia, and Ethiopia* (London, 1862), a magnificent copy of which can be seen at Columbia. Blanquart-Evrard’s albumen process having proved over the decade to be only a little more stable and permanent than Talbot’s original, Frith employed the new wet-collodion method, a process which was physically taxing and precarious

in the extreme, for it required a tentful of chemicals and precision timing in the field. For Frith, it was all worth it. The pious Victorian thirst for views of the Middle East could not be slaked. He made three lightning tours—one assumes, with the assistance of long and tireless camel trains—and managed to exploit his work with exceptional commercial success. It was Frith who produced what Helmut Gernsheim has called “the largest photographically-



Stereoscopic print by Francis Frith of the Great Rock Temple at Abu Simbel from Bonomi's *Egypt, Nubia, and Ethiopia*. (Avery Library)

illustrated book ever published”: the *Egypt, Sinai, and Palestine* (London, 1860), with text by Mr. and Mrs. Reginald Poole. Frith's photographs of the Holy Land were even used to illustrate the *Queen's Bible*, in a limited edition of one hundred and seventy copies.

Meanwhile, thanks to Talbot's fanatically restricted patents, American photographers and publishers were taking their time about employing paper prints. The first, extremely rare, paper print which appeared in an American publication of any kind, was most probably that by Edward Anthony in his *Photographic Art Journal*, begun in April of 1853. A mounted photographic frontispiece decorated *Homes of American Statesmen* in 1854. However, as Robert Taft noted, only “feeble attempts” were



ADAM LINK

Mounted photographic print from *The Last Men of the Revolution*.
(Bancroft Endowment)

made in illustrating American books with mounted prints much before 1866. One of those attempts—in the Columbia collection—is the Reverend E. B. Hillard's *The Last Men of the Revolution: A Photograph of Each from Life, Together with Views of Their Homes, Printed in Colors*, published in 1864, in Hartford, Connecticut, by Moore. The workmanship is poor indeed. To fit the pre-printed gold patriotic borders replete with eagles, which served as gluing guides, the photographic prints had to be rounded at the edges. No two have the same degree of roundness. Yet the six mounted portraits deserve our attention, as do the color lithographs of the subjects' homes, separately produced by Bingham and Dodd. Grainy and crude, the lithographs are typical of an exciting technological age when three processes were joining company for the first time—letterpress, color lithography, and photography—to produce new and complex kinds of books.

But far more interesting than these occasional biographical or historical pieces was the first major attempt to illustrate a work of American *fiction* with photographs. It may actually be stretching a point to describe as “photographically-illustrated” the three volumes of Nathaniel Hawthorne's *Transformations; or, The Romance of Monte Beni* (London, 1860). As the *Atlantic Monthly* was to remark when it reviewed the same book thirty years later, this time as *The Marble Faun* and illustrated by photogravures inserted into the binding, it was more appropriate to consider it “an extended book,” full of vacuous and unidentified prints of Italian “natives,” empty streets, and famous statues. The reader who consults this first, pretentious publication of Hawthorne's novel in its nearly perfect copy at Columbia can readily agree that “It is as if one asked to be shown a city, and was conducted to the cemetery.” How such lifeless statuary and tourist views could be excused as book illustration when they did nothing to enhance story, plot, or character, is almost beyond comprehension. The explanation is that the original publishers knew that many readers would indulge in a most common 19th-century

practice: binding in edifying photographs of localities and monuments referred to in such foreign-based stories, and publishers were shrewdly beating the local Italian sellers of photographs to the commercial punch.



Photograph of a sculptor's studio from Hawthorne's *Transformations*.
(Bechtel gift)

What is really amusing is that the editors of the *Atlantic* proposed another folly as remedy for such lack of imagination: the use of posed live models in costumes and settings suited to fictional plots. We have only to recall that the greatest of photographers, with the best of intentions, even the likes of Julia Margaret Cameron, or Oscar Rejlander, had unintentionally hilarious difficulties with the ineluctable realism of the camera's

product. The most serious efforts to illustrate fiction photographically, including the disastrous Cameron attempt at Tennyson's *Idylls of the King*, ended in deserved failure, for lamb's wool beards, fake cupid's wings, melodramatic postures, and bovine expressions were all too meticulously and mercilessly recorded by the unfeeling camera.

It may be suspected that it was not only the successful, if belated, advent of photographic technologies more compatible with typography which hastened the disappearance of the mounted photographic print in books and periodicals by the late 1880's. While unconsciously humorous models continued to pose for stories and to be reproduced through the gracelessness of the early photoengraving halftone process, photography as an illustrational method for fiction eventually persuaded publishers and readers alike that artist-illustrators were the best means for liberating the imagination. The graphic artists whom Talbot had thought to displace forever proved enduringly useful, even if the drudgery of hand-engraving was ultimately overcome by mechanical means, based on his invention. No matter how delightfully inappropriate for fiction, or how significant for the sciences, books illustrated by mounted photographic prints never overcame their initial difficulty: that of an essential incompatibility with letterpress and with binding procedures.

For the reader interested in pursuing the pleasures of the early photographic book, Special Collections at Columbia University can be recommended for its remarkable incunabula of the photographically-illustrated book in the style of the mounted print. Also, it richly documents the evolution of the many phototechnologies which are today so ubiquitous that we have forgotten how miraculous they were when they first appeared.

“If the Good Lord and My Creditors Spare Me”

BERNARD R. CRYSTAL

ON November 17, 1925, Edward Epstein sent a copy of Edward J. Wall's *The History of Three-Color Photography* (Boston, 1925) to Professor Ellwood Hendrick, Curator of Columbia's Chandler Science Museum.

Dear Doctor Hendrick:

Here is the first volume which I am able to contribute to your library. If the good Lord and my creditors spare me I hope it will be only the beginning of a long line of the printed word on the photo-mechanical processes, which I sincerely hope will prove to be a nucleus of complete information to students on this subject.

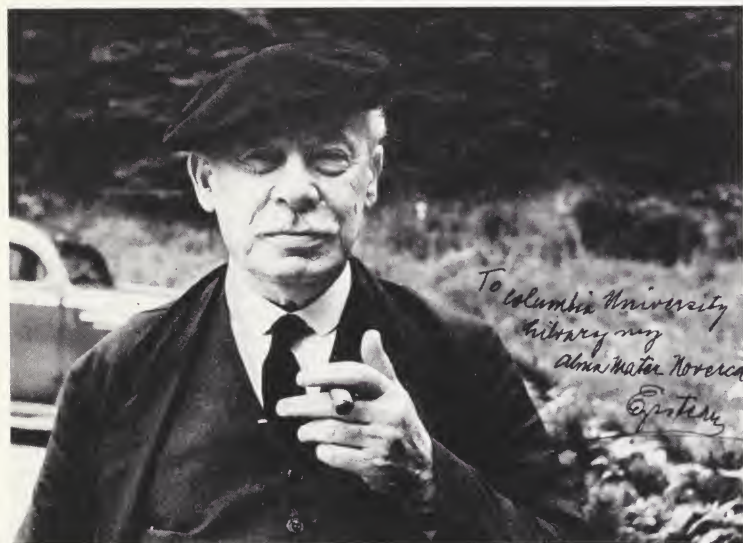
With best wishes, believe me,

Faithfully yours,
Epstein

This book, indeed, was the first of many Epstein gifts which nine years later were to become the core of the Epstein Collection on the History of Photography.

Edward Epstein, the son of Samuel and Clara (Pfeifer) Epstein, was born in Petschau, Bohemia, on September 19, 1868. His father was a brewery supply dealer. Expecting his son to choose the life of a merchant, Epstein's father insisted that young Edward study modern foreign languages while attending the local *Gymnasium*. A knowledge of these languages would be indispensable for Edward's future career as a merchant. His grounding in German and French was, in fact, invaluable to Epstein's future profession, not as a merchant, but as a translator of German and French works on photography.

Finding little opportunity for a career in Petschau, Epstean emigrated to the United States in 1888 at the age of 20. During his first year in New York City, he subsisted on a meager income from the odd jobs he was able to locate. Looking back on these early



Photograph of Edward Epstean, ca. 1939,
inscribed to his "adopted" Alma Mater.

days in his 1943 article "Memories: Photo-engraving in New York City, 1889-1900," Epstean recalled the act of Providence which landed him his first permanent job. His employers, Sydney B. Hopkins and Lazarus Blaut, of Hopkins and Blaut, Electrotypers, were typical heads of engraving concerns in the 1890's. They came from business into "the Craft" with little or no artistic or photo-engraving experience. Hopkins, however, had been the foreman of Theodore L. DeVinne's Electrotypes Foundry; Blaut was a businessman who dabbled in mechanics. One day while operating a circular saw, Blaut cut his hand, disabling himself. This made it necessary to hire an assistant, so Epstean got a job with the firm

in 1889. His first duties with the firm were quite vague. When he asked Blaut what he should do, his boss curtly replied, "Make yourself useful!"

Hopkins and Blaut was located in the Judge Building at 110 Fifth Avenue, then the only new business building between 14th and 23rd Streets on "fashionable lower Fifth Avenue." In 1892 the firm bought out a neighboring concern in the building, The Star Engraving Company. With only one workman, an amateur knowledge of photography and a few issues of the Viennese journal, *Photographische Korrespondence*, Epstein took charge of this new engraving department. Through contacts with customers who were photoengravers and publishers of illustrated magazines in the building such as *Judge*, *Frank Leslie's Monthly* (later to become *American Magazine*) and *Leslie's Weekly*, Epstein saw possibilities for a career in photoengraving. Combining the knowledge he acquired from what little technical literature was available at that time, and through daily contact with his customers, Epstein created the photoengraving department at Hopkins and Blaut.

While struggling to run his photoengraving department, Epstein formed a most important friendship which was to shape his future. He struck up the acquaintance of one of his occasional customers, Henry L. Walker, from whom he learned a great deal of practical knowledge. On February 1, 1898, he left Hopkins and Blaut to found with his new friend The Walker Engraving Company. This was to be a thirty-year partnership resting solely on friendship and mutual trust. No written contract or agreement was ever made between the two men. When Walker retired in 1928, Epstein bought him out, incorporated the firm under his dear friend's name, and remained its Director and Treasurer until his death in 1945. Epstein's relationship with Walker points out one of his basic qualities, namely, his affectionate and trusting regard for his friends and professional associates.

We don't know exactly when Edward Epstein began collecting

books, but we can assume that during his formative years in the photoengraving industry, he must have accumulated a library of sorts. His concerted efforts to build up a personal library would appear to have been well under way by 1920, after he had been established in his profession for more than thirty years. Unlike many businessmen who collected in an area outside their profession, Epstein preferred to devote his energies to the field he knew best. To fulfill his desire for a thorough background in the theory of photomechanical processes, he collected books on scientific and applied photography, collecting with a strong faith in the potential importance of his field. In his foreword to the 1937 *Catalogue of the Epstein Collection on the History and Science of Photography* he characterized his collecting as follows:

Many years ago I began collecting a library of scientific and applied photography. It was the need for a thorough theoretical understanding of the reproductive processes by photography, in which I have been engaged for some forty-five years, which led me to bring together these books. Illustrations are looked upon today and accepted as a matter of course, and few realized how much study and work lie behind the present wealth and quality of photographic illustration. It was the heritage of books which led us along the paths of experimentation and new understanding.

As early as 1923, it was clear that he was not only building up his own library, but was also concerned about making books on the history of photography available to scholars. In Epstein's personal correspondence file at Columbia one finds an extensive exchange of letters with Herbert Putnam, Librarian of Congress, regarding his gifts to the Library, and lists of its holdings in photography. Epstein used these lists when buying books in order not to duplicate existing titles. Epstein purchased individual titles as well as entire libraries, relying chiefly upon the good judgment of his close friend, John A. Tennant, of Tennant and Ward, publisher and importer of photography books. Nevertheless, with his wide contacts in Europe and America, he bought books on his

own, either by writing or visiting fellow craftsmen, book dealers and collectors. In a letter to one New York dealer, he summarized his collecting policy as follows:

For some years I have been striving to preserve such historical works as these are from destruction. For the Congressional Library, Washington, I have collected all the foreign books on Photomechanical subjects I can secure. In the Science Library at Columbia University is another collection gathered for the same purpose . . .

The Epstean Collection came to Columbia University through the efforts of one of the Library's great benefactors, David Eugene Smith, and two of its librarians, Charles C. Williamson and Roger Howson. These three men were friends of Epstean and they convinced him that if his library were part of the University's collections, his desire to make it available to a large audience of students and scholars would be realized. Epstean's first step was to determine the extent of Columbia's holdings in photography. Professor Ellwood Hendrick, an industrial chemist with a decidedly humanistic bent, was delegated to handle Epstean's inquiry. In addition to administering the Chandler Science Museum, built up over the years by Professor Charles F. Chandler, Hendrick was a prolific author who specialized in popularizing chemistry for the American public. In a lively exchange of letters with Epstean during the fall of 1925, the genesis of a new collection at Columbia can be seen.

In his October 16 reply to Epstean's initial inquiry, Hendrick apologizes for not being able to get together with Columbia's busy librarian, Roger Howson. ". . . I shall not have the chance to get more than a glimpse of him today, but I do not want you to think that your letter may have failed to make a deep impression on us." He reports to Epstean the existence of a ". . . considerable number of photo-mechanical books . . ." in the Avery Architectural Library.

That is certainly no place for them and I want to conspire . . . to

get them all together [in] the Chemical building. . . . Then if you will be good enough to enrich the collection it may very likely lead to giving proper instruction on the subject by somebody who is informed.

I can not help believing that the spread of knowledge on this subject will lead to improvement in the art, for which we shall again be indebted to you.

In the course of their correspondence a friendship quickly formed. One month later, Hendrick accepts an invitation from Epstean in a delightfully worded answer:

The other letter referring to am [sic!] engagement on Saturday for luncheon simply sets me to fasting in anticipation of the pleasure of it. I have an engagement late during the afternoon, but it's nothing, Oh, nothing, I assure you, that will interfere with that luncheon!

As was his custom Epstean probably entertained Hendrick at one of his clubs: The Uptown, The National Republican or The Advertising. Since he was an early riser, Epstean always avoided evening engagements so that he might retire early.

By this time Hendrick had already received Epstean's first book mentioned at the beginning of this article. In his formal acknowledgment to Epstean, he enclosed a sample of the Library's bookplate so that Epstean could specify how he wished to be acknowledged on the plate. Epstean replied that he wanted to remain anonymous and even suggested that Hendrick's own name appear on the bookplate. His wishes were denied and eventually a special bookplate was designed for all his gifts, bearing his favorite passage from Virgil: "*Per varios casus, per tot discrimina rerum tendimus in Latium*," a sentiment appropriate for any book collector who, like Epstean, presses on to his goal in spite of "hazards and so many opposing circumstances." At the end of 1925 more books began arriving via Epstean's agent, John A. Tennant. Professor Hendrick as usual was very enthusiastic about the latest arrivals, as well as a personal gift from Epstean.

It's a grand collection of books!

In addition to this there was a reminder of good wishes from you and Mrs. Epstean and a big box of cigarettes of such rare and delicate flavour as almost to spoil me for the every-day kind.

Eight years later, in 1933, the Epstean Collection, containing 2,000 volumes, was transferred to the Rare Book Department where it was integrated with an existing graphic arts collection. 1933 became a signal year for the collection with the addition of three European libraries bought by Epstean expressly for Columbia. Included were the library of Dr. Josef M. Eder, founder of the Graphic Teachers and Experimental Arts Academy in Vienna, the private library of William Gamble, noted British authority on photography and the graphic arts, and a private French library purchased from Epstean's Parisian book dealer, Gumuchian.

The following year, on April 5, 1934, the Friends of the Library held a formal tea and exhibition of the collection in the Rare Book Room, 505 Schermerhorn Hall, to honor Edward Epstean for his generous gift to the University. During 1935 and 1936 a special classification scheme was devised for the collection, and as soon as the books and periodicals were fully cataloged, Epstean proceeded with his plan to publish a catalog of the collection. By late November of 1936, Columbia University Press agreed to print the catalog. Epstean not only paid for the costs of publication, but in addition, he provided the Library with a binding fund for repairing and rebinding of the many volumes needing such attention.

The *Catalogue* was a success, winning approbation not only for its contents, but also for its style. The American Institute of Graphic Arts chose it for one of its "Fifty Books of the Year Awards." *The New York Times Book Review* praised it as a "... distinct improvement in design and printing of the university presses. Mr. Melvin Loos, typographical director of the Columbia University Press, has kept his organization abreast of this renaissance and has achieved a *tour de force* in his design. . . ." Two supplements to the *Catalogue* appeared in 1938 and 1942 respec-

COLUMBIA UNIVERSITY LIBRARY

A CATALOGUE OF THE
EPSTEAN COLLECTION

on the History and Science of
PHOTOGRAPHY
and its applications especially to the
GRAPHIC ARTS



NEW YORK

COLUMBIA UNIVERSITY PRESS

1937

Title-page of the 1937 *Catalogue*.

tively. They recorded additions to the collection purchased on a fund that Epstean set up to insure its growth.

Epstean's *Catalogue* and its supplements represent his many years of fruitful and enjoyable collecting. He collected books, pamphlets and periodicals on theoretical and applied photography. Feeling that photography as a field in general was adequately covered, he specialized in photomechanical processes, the printing processes of reproduction, color and orthochromatic photography and the chemistry of photography. He included the standard works for these areas in English, German and French. In addition he sought out monumental works in the history of photography, books that appeared both before and after Daguerre's remarkable announcement in 1839. Epstean did not collect famous specimens of photography, firmly believing that such collecting was the function of a museum, not a working research library. He made one exception to his rule, however, when he purchased *Excursions daguerriennes, vues et monuments les plus remarquables du globe* (Paris, 1841-42). These two volumes contain illustrations printed from daguerreotypes by Nicolas M. P. Lerebours. Among the pre-Daguerre works in the collection are Zacharie Traber's *Nervus Opticus* (Vienna, 1675) which describes and illustrates the theory of the *camera obscura*; and *L'Art d'imprimer les tableaux* (Paris, 1756) by Jakob C. Leblon, the first one to discover a practical method of three-color printing. There are six different printings of Daguerre's *Historique et description des procédés du daguerreotype* (Paris, 1839) issued shortly after its first publication. Besides Daguerre the collection is filled with the published works of the great names in photography: William Henry Fox Talbot, Sir John Herschel, Joseph Niépce, Nicholas M. P. Lerebours, Marc Antoine Gaudin and George Eastman.

Not merely content with running a photoengraving firm and amassing a library, Edward Epstean immersed himself in the history of his profession and became one of its ardent historians. He credited William Gamble, the English photography expert, with



Engraved title-page from Zacharie Traber's *Nervus Opticus*, 1675.

sparking his interest in the history of photography. His long, scholarly articles on the innovators of photography are well-documented for he insisted on using original letters and documents

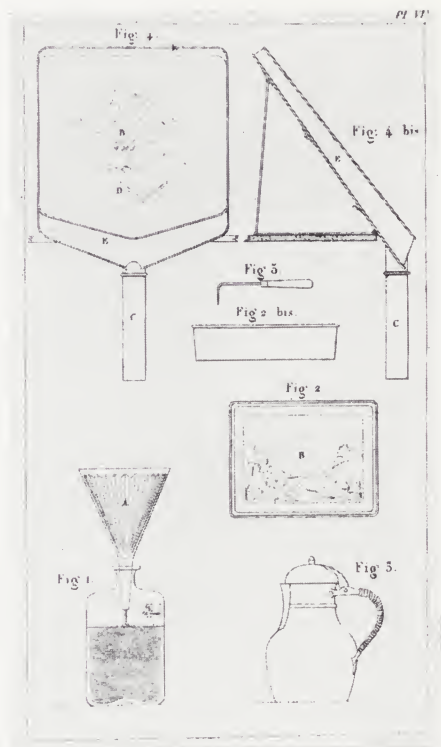


Plate illustrating the final stage in the development of a daguerreotype from the first printing of *Historique et Description des Procédés du Daguerreotype*.

whenever possible. Most of his writings appeared in photographic periodicals, chiefly *The Photo-Engravers Bulletin*.

Epstean's outstanding contribution to the history of photography was that of a translator. He was convinced that the English-speaking world was deprived of the classic works on the history of photography in French and German. Among his translations

are Georges Potonniée's *Histoire de la découverte de la photographie* and Josef M. Eder's *Geschichte der Photographie*. In 1932 while visiting Professor Eder at his home in Kitzbühel, Austria, Epstein promised to translate Eder's comprehensive study on the history of photography. Epstein worked on the translation for years seeking the aid of American and British authorities, especially when he wished to correct historical inaccuracies in the German text. The translation's publication was delayed until 1945, and there had been speculation that this delay was due to Nazi interference during World War II. Actually the delay appears to have been due to Eder's insistence that no changes be made in his text, and to his publisher's outrageously high price for translation rights. Apparently Epstein refused to pay the publisher's demand for a higher fee than had been originally agreed to. The translation was finally released in 1945 through the auspices of the U.S. Custodian of Alien Property, which had German technical literature at its disposal.

Epstein's translation of Potonniée's *Histoire* won for him in 1935 the coveted Davanne medal of the *Société Française de Photographie*. It was the first accurate English translation of French thought on the history of photography. Several years later when sending an English version of another Potonniée work, Epstein, in his covering letter to the editor of the *British Journal of Photography*, candidly wrote:

Allah be praised that photography was not "discovered" or "invented" in the United States of America. So that as a citizen of the U.S., I may be permitted to examine the historical basis of the chauvinistic claims of priority in invention from Schulze, Wedgwood, Niépce and Daguerre to Talbot, advanced by historians "to the glory of their compatriots."

His British and American colleagues also saw fit to recognize Epstein's achievements in the photographic profession. In a departure from normal practice the Royal Photographic Society of

Great Britain bestowed upon him the title of Fellow, R.P.S., and, in 1944, Epstein was honored by the American Institute of Graphic Arts which presented him with its medal. The Institute's citation quite aptly characterized Epstein as a "lifelong student of photography and its practical and artistic uses in reproduction by means of mechanical processes, collector of a great library on these subjects and its generous donor for the public uses, Friend and Benefactor of the Graphic Arts." Epstein's most unusual award, however, was one attesting to his abiding concern for his fellow workingman. It was an engraved testimonial from the International Photo-Engravers Union, making him an honorary member because of his half-century of devoted service to the industry and his fairness as a boss.

When Edward Epstein died in 1945 at the age of 77, his colleague, Joseph S. Mertle, in a long, commendatory obituary recalled Epstein the man. Although somewhat brusque in manner and speech, he was a most kind individual who was affectionately called "Father" by his friends. His life and work typified the American success story at its best: a young, ambitious immigrant who came to the United States at the end of the nineteenth century to seek his fortune. Arriving in the 1890's when the techniques of photomechanical reproduction were in their infancy, he entered the field through a quirk of fate, and he and the industry grew up together. He came to know photoengraving as a craftsman and administrator, a theoretician and an historian. Although he served his craft well in all these capacities, he will be remembered above all for his endeavors in recounting, reconstructing and recording the history of his beloved craft through his writings, his translations and his book collecting. And through the last of these activities, the furtherance of historical research on photography was insured by the presentation to Columbia University of a book collection that will remain a perpetual and living memorial to Edward Epstein, the scholarly artisan.

Our Growing Collections

KENNETH A. LOHF

Ballou gift. Mrs. Hubbard W. Ballou (B.S., 1947) has donated a copy of the first American edition of Charlotte M. Yonge, *The Heir of Redclyffe*, two volumes, published by D. Appleton & Company in New York in 1853. This romance, published earlier the same year in London, was the novel which first brought the writer popular success.

Barnouw gift. Miss Elsa Barnouw has presented a collection of the papers of her father, the late Dr. Adriaan J. Barnouw, who was the University's first Queen Wilhelmina Professor of the History, Language, and Literature of The Netherlands, 1921-1948. The papers, which document his research and writing on Dutch culture and his affiliations with various Dutch-American organizations, are comprised of the following groups of materials: correspondence, numbering more than one hundred letters, to Dr. Barnouw from scholars, diplomats, and friends, including several from President Franklin D. Roosevelt; typescripts of articles, lectures, essays, and poetry; a group of twenty-two Dutch legal documents of the seventeenth and eighteenth centuries, written on vellum; copies of his publications, including a full run of the *Netherland-American Foundation Monthly Letter*, 1924-1961; and numerous items of memorabilia documenting his distinguished career. Also included in Miss Barnouw's gift is a portfolio of 105 engravings by the Dutch landscape artist, Jacob Ernst Marcus, entitled *Études Gravées*, published in Amsterdam by Van der Beer from 1807 to 1816.

Beckerman gift. Dr. & Mrs. Bernard Beckerman have presented a collection of nearly 150 first and fine editions from the library of Mrs. Beckerman's father, the late Dr. Charles J. Brim (M.D., 1912). The gift, made in memory of Dr. Brim, includes important

works in the field of literature, history, art, and biography published during the nineteenth and first half of the twentieth centuries, among which the following are particularly noteworthy: *The Symbolic Drawings of Hubert Davis for An American Tragedy*, New York, 1930, one of the numbered copies signed by Davis and Theodore Dreiser; Tudor S. Jenks's copy of Henry George's *Progress and Poverty*, New York, 1887, with a letter from George to Jenks laid in the volume; a proof copy of Ben Hecht's *A Jew in Love*, New York, 1931; and a first edition of Ernest Hemingway's *The Torrents of Spring*, New York, 1926.

Berol gift. Mr. & Mrs. Alfred C. Berol have added to the literature collection the first editions of all of the six novels by Jane Austen. Included in the splendid gift are the following: *Sense and Sensibility*, 1811, 3 volumes; *Pride and Prejudice*, 1813, 3 volumes; *Mansfield Park*, 1814, 3 volumes; *Emma*, 1816, 3 volumes; and *Northanger Abbey* and *Persuasion*, 1818, 4 volumes. All of the sets, with the exception of *Mansfield Park*, are bound in full calf, with the original labels and spines bound in. Each of the volumes is uncut and includes the half-title, and bears the bookplate of the English poet, editor and collector, Hansard Watt. The combination of literary and bibliographical characteristics lends a special importance to the Berols' distinguished gift.

Clifford gift. Professor James L. Clifford has presented a group of fifteen important editions of seventeenth and eighteenth century English literature, including works by Charles Churchill, John Dryden, Oliver Goldsmith, Bishop Thomas Percy, Alexander Pope, Sir Joshua Reynolds, and Edward Young. Among the works in the gift is a copy of Jonathan Swift's *Some Remarks on the Barrier Treaty*, published in London in 1712 by John Morphew, as well as a volume from the library of Mrs. Hester Lynch Piozzi, Bishop Thomas Wilson's *A Short and Plain Instruction for the Better Understanding of the Lord's Supper*, London,

1763. The latter has a note by Mrs. Piozzi on the front endpaper, dated Bath, May 27, 1812, explaining how she was given the book.

Coben gift. Mr. & Mrs. Herman Cohen have donated two publications for addition to our collection of Overbrook Press imprints, *Three Sketches* by Mark Twain, 1946, and *Nobody Important* by Billy Rose, 1948.

Cremin gift. Mr. & Mrs. Robert Cremin have presented a fifteenth century manuscript of St. Antoninus, Archbishop of Florence, known as Antoninus of Florence, containing abridgements and excerpts from his *Summa Theologica Moralis*, intended as a manual for confessors and penitents. The manuscript, written on vellum in a clear semi-gothic hand, is signed by the scribe and dated July 27, 1472, the year in which the first edition of this work was published at Bologna. The full title of the manuscript is as follows: *Incipit utilis tractatus confessionum editus per Reverendissimum fratrem antoninum archiepiscopem Florentiae De excommunicationibus. Interrogatorium de decem preceptis. De vitiis capitalibus Decretum abbreviatum. Tractatus utilis de ornatu mulierum. Regula dirigens celebrationes missarum.* The manuscript, which was originally in the celebrated nineteenth century collection of the Reverend Walter Sneyd, contains nine finely painted and illuminated initials and many ornamental pen letters throughout. It is bound in a contemporary Venetian binding, leather on oak boards with blind stamped ornaments, with the four original brass clasps. Also bound in are five vellum leaves of a twelfth century musical manuscript service book.

Crimmins gift. Mrs. Robert Crimmins has presented two documents written by Alexander Hamilton, which have been added to the extensive collection of Hamilton Papers. The first of these is a letter, written to an unknown correspondent by Hamilton in the mid-1780's, relating to a meeting of the Board of Regents of the University of the State of New York; and the second is a receipt,

dated June 17, 1796, for payment from Pierre Van Cortlandt on account for the purchase of bonds.

Fish gift. Mr. Hamilton Fish has presented, for inclusion in our collection of the papers of his grandfather, a group of sixteen documents and letters relating to the Hon. Hamilton Fish (1808-1893) and the Fish Family, dated 1820-1848, mainly concerning land and financial transactions in New York City. Also included in the gift is a copy of *Confidential Memorandum for the Use of the Commissioners on the Part of the United States in the American-British Joint High Commission*, Washington, 1871, which concerned the settlement of the controversy with Great Britain over damages suffered by Northern commerce during the Civil War. It was during this period that Fish was Secretary of State.

Hart gift. Mr. & Mrs. Horace Hart have donated a group of handsome editions and ephemera printed by Mr. Hart's father, the late Leo Hart, at his Printing House in Rochester, New York. The works, published from 1932 to 1950, add titles which were lacking from our file of the press's productions, and include the following editions: Charles Lamb's *A Dissertation upon Roast Pig*, 1932, illustrated by Wilfred Jones; Horace Hart's *Bibliotheca Typographica*, 1933, copies of the limited signed and trade editions; *The Travels of Marco Polo*, 1933, with decorations by W. A. Dwiggin; Shakespeare's *Venus and Adonis*, 1934, with illustrations by Rockwell Kent; and the four volumes issued in "The Printers' Valhalla" series, edited by George Parker Winship.

Henne gift. Professor Frances Henne has presented a collection of more than two hundred volumes and single issues of nineteenth century American and English children's periodicals, to be added to our extensive Historical Collection of Children's Literature. Rarest among her gift are the following works: *Demorest's Young America*, New York, volumes 1-6, 1867-1872, of which the first two volumes contain hand colored illustrations with movable parts; *Ke Kumu Kamalii*, Honolulu, nos. 1-12, 1837, an exceed-

ingly rare Hawaiian periodical issued by the missionaries, illustrated with charming woodcuts; *The Riverside Magazine for Young People*, Cambridge, volumes 1-4, 1867-1870, containing



An early printing, on a Sunday School handkerchief,
of "Mary's Lamb," ca. 1831-1833. (Henne gift)

English translations of Hans Christian Anderson; and a rare Sunday School handkerchief with an early printing of the poem, "Mary's Lamb," issue in Boston by Henry Bowen, ca. 1831-1833.

Jaszi gift. Mr. George Jaszi, of Chevy Chase, Maryland, has presented the papers of his father, the late Dr. Oscar Jászi, a teacher and government official in Hungary prior to 1919, and later

Professor of Political Science at Oberlin College. Numbering approximately twenty thousand items, the collection contains correspondence from the early 1920's to his death in 1957, diaries from 1919 to 1955, manuscripts of several of the author's writings and speeches, family letters, photographs, and biographical materials.

O'Brien gift. For addition to the Justin O'Brien Papers, Mrs. O'Brien has donated a letter written to her husband by Ray Bradbury on December 13, 1957, containing the novelist's comments on Albert Camus's *The Fall* and the essay on Camus published at that time by Professor O'Brien in *The New York Times Book Review*.

Parsons gift. Mr. John E. Parsons has presented a significant and valuable collection of manuscript journals kept by Alexander M. Stephen and Jeremiah Sullivan, who lived among the Hopi Indians in Arizona during the latter part of the nineteenth century and recorded their observations of the Pueblo Indian civilization. The thirty journals and notebooks of Stephen were written by him from 1883 to 1894, and contain approximately 150 full-page pencil and ink drawings and 450 smaller drawings in the text of various artifacts, ceremonies, art works, dwellings, and other aspects of Hopi and Navaho Indian life. These journals, which are among the earliest important and thorough anthropological studies of the Hopi Indians, were edited by Mr. Parsons's mother, the late Dr. Elsie Clews Parsons (A.B., 1896, B.; Ph.D., 1899), and published in two volumes by the Columbia University Press in 1936. Mr. Parsons has made this splendid gift in memory of his mother. The three unpublished autograph notebooks of Sullivan date from 1884 to 1888, and they are also enriched by sixty full-page and 34 smaller color crayon drawings, as well as nearly one hundred pencil sketches, depicting various aspects and artifacts of Hopi Indian life.

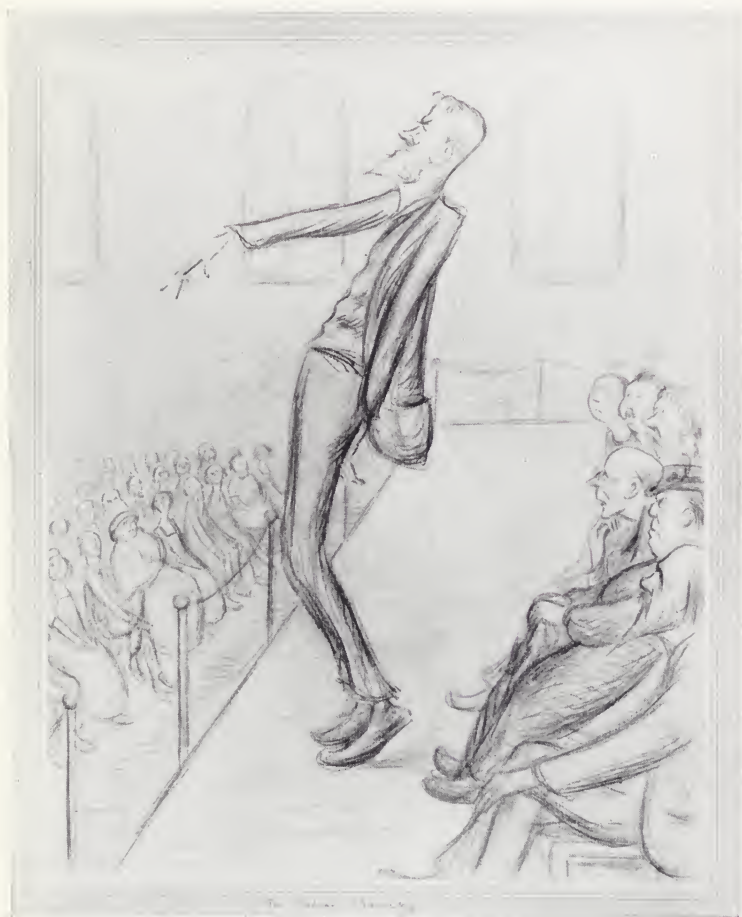
Placzek gift. Mr. Adolf K. Placzek, (B.S., 1945) has donated five

first editions of literary works, comprising volumes of poetry by W. H. Auden, T. S. Eliot, F. W. Harvey, Hortense Flexner, and George Meredith.

Pollak bequest. By bequest from the late Leo Pollak (E.E., 1905) we have received his collection of autographs of the Presidents of the United States. Mounted in a full red morocco folio volume, the thirty-four original documents and letters date from a document of 1795 signed by George Washington to one of 1962 signed by John F. Kennedy. They comprise citations, commissions, appointments, executive orders, and letters of recommendation. Mr. Pollak's bequest also included two splendid illustrated works published in London by Rudolph Ackerman, *A History of the University of Oxford, Its Colleges, Halls, and Public Buildings*, 1814, two volumes, and *The History of the Abbey Church of St. Peter's Westminster, Its Antiquities and Monuments*, 1812, two volumes. The texts by William Combe are embellished with brilliantly colored aquatints showing views of Oxford and its buildings, and Westminster Abbey.

Ray gift. Filling an important gap in our collection of French literature, Dr. Gordon N. Ray (LL.D., 1969) has presented a fine copy of the first edition of Victor Hugo's *Les Misérables*, published in Brussels in 1862, this edition having preceded the Paris edition of the same year. The copy, in ten volumes, is bound in contemporary green half-morocco, and it is especially clean and bright throughout.

Schuster gift. On the occasion of the opening of the M. Lincoln Schuster Exhibition in Butler Library on March 4, Mrs. Schuster presented a particularly fine pencil drawing by the English caricaturist and satirist, Max Beerbohm, depicting George Bernard Shaw lecturing to the Fabian Society. The drawing, dated October 1911, is framed with two witty and affectionate letters written by Beerbohm to Max and Ray Schuster in October and November of 1952. Mrs. Schuster's gift also included a framed collage of pho-



Pencil drawing by Max Beerbohm, dated October 1911,
of George Bernard Shaw lecturing to the Fabian Society.
(Schuster gift)

tographs of the late Mr. Schuster (B.Litt., 1917) showing him at various stages of his career posed with his parents, sister, and wife.

Scott gift. Mr. & Mrs. Barry Scott have presented a signed water-color drawing by the contemporary poet, Charles Bukowski, of a still-life of bottles and glasses, done in 1968.

Seven Gables Bookshop gift. As a gift from Messrs. John S. Van E. Kohn and Michael Papantonio, we have received the correspondence files of the Seven Gables Bookshop covering the years, 1966-1968. These will be added to the collection of the Bookshop's papers which was established at the Libraries in 1971.

Taylor gift. Mr. and Mrs. Davidson Taylor have added a further group of forty-two first editions of literary works to our collection of contemporary authors, including a copy of Wendell Berry's *November Twenty Six Nineteen Hundred Sixty Three*, New York, 1964, signed by Ben Shahn, who illustrated the series of poems written to commemorate the assassination of President Kennedy. Mrs. Taylor also presented three volumes from the library of the late Sophie Kerr, comprising a first edition of Elinor Wylie's *Angels and Earthly Creatures*, and two works by Thomas Hardy illustrated by Clare Leighton, *The Return of the Native*, 1929, and *Under the Greenwood Tree*, 1940, both of which are signed by the illustrator.

Walker gift. Mrs. Joseph T. Walker has presented the files of her late husband, Hubert R. Knickerbocker, the distinguished foreign correspondent for the New York *Evening Post*, the Philadelphia *Public Ledger*, and the International News Service, from 1920 to the end of the second World War. He served primarily in Moscow and Berlin, covered the Italo-Abyssinian War, the Spanish Civil War, and the Sino-Japanese War, and was awarded a Pulitzer Prize in 1930. The gift comprises the journalist's correspondence files, notebooks, cables, reports, photographs, and interviews with the leading statesmen and politicians of the time, some of which are unpublished. The correspondence, numbering nearly eight thousand items, includes letters from Sir Winston Churchill, Evelyn Waugh, Leon Trotsky, Alexander Woollcott, as well as many from Mr. Knickerbocker's fellow members of the American and European press.



H. R. Knickerbocker (at left) talking to George Bernard Shaw and Lady Astor in the lobby of the Hotel Bristol in Berlin in August 1931. (Walker gift)

Activities of the Friends

The Bancroft Prize Dinner. On Thursday, March 29, members of the Friends, historians, publishers and editors, university officials, and their guests assembled in the Rotunda of Low Memorial Library for this annual event. Mr. Gordon N. Ray, Chairman of the Friends, presided.

President William J. McGill announced the winners of the 1973 awards for books published in 1972 which a jury deemed to be the best in the field of American history, American international relations, and American diplomacy. Awards were made for the following books: *The United States and the Origins of the Cold War*, by John Lewis Gaddis; *Booker T. Washington*, by Louis R. Harlan; and *Fire in the Lake*, by Frances FitzGerald. The President presented to each of the winners a \$4,000 award from funds provided by the Edgar A. and Frederic Bancroft Foundation.

The publishers of the award-winning books received certificates which were presented by the Chairman of the Friends. The representatives of the companies were: Mr. Robert G. Barnes, President and Director of the Columbia University Press (which published the Gaddis book); Mr. James Y. Huws-Davies, President of the Oxford University Press (which published the Harlan book); and Mr. Joseph T. Consolino, General Manager of the Trade Division of Little Brown & Company (which published the FitzGerald book).

Mrs. Francis Henry Lenygon was Chairman of the Bancroft Prize Dinner Committee.

The Fall Meeting. The Fall Meeting will be held on Wednesday evening, November 14.

EXHIBITION IN BUTLER LIBRARY, MAY 29—SEPTEMBER 26

*American Women Authors:
The Overbury Collection of Barnard College*

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

CLASSES OF MEMBERSHIP

Regular: \$35 per year.

Patron: \$100 per year.

Sustaining: \$75 per year.

Benefactor: \$250 or more per year.

A special membership is available to active or retired Columbia staff members at twenty-five dollars per year.

Contributions are income tax deductible.

OFFICERS

GORDON N. RAY, *Chairman*

ALAN H. KEMPNER, *Vice-Chairman*

KENNETH A. LOHF, *Secretary-Treasurer*

Room 801, Butler Library, Columbia University, New York, N.Y. 10027

THE COUNCIL

JACQUES BARZUN

JOHN M. CRAWFORD, JR.

MRS. ARTHUR C. HOLDEN

MRS. DONALD F. HYDE

GEORGE M. JAFFIN

HUGH J. KELLY

ALAN H. KEMPNER

FRANKLIN H. KISSNER

DONALD S. KLOPPER

CORLISS LAMONT

MRS. FRANCIS H. LENYON

MRS. GEORGE MACY

FRANCIS T. P. PLIMPTON

DALLAS PRATT

GORDON N. RAY

MORRIS H. SAFFRON

MRS. FRANZ T. STONE

CARL R. WOODRING

WARREN J. HAAS, *Vice President for Information Services
and University Librarian, EX-OFFICIO*

PUBLICATIONS COMMITTEE

DALLAS PRATT, *Editor*

KENNETH A. LOHF

